

C. JEAN CAMPBELL
CURRICULUM VITAE
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Art History Department
Emory University
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EDUCATION

- The Johns Hopkins University: MA 1986; PhD, with Honors, 1992 (dissertation accepted 1991)
- University of Toronto, BA (4 year), with Distinction, 1984

Languages:

- Italian (read and spoken)
- French, German, Latin (read)

ACADEMIC APPOINTMENTS

Emory University, Atlanta:

2008– Professor, Art History Department, Emory College
1997–2008 Associate Professor, Art History Department, Emory College

Center for Advanced Study in the Visual Arts, National Gallery, Washington DC:

2008–2011 Board of Advisors (chair 2010–11)

University of Alberta, Edmonton:

1997 Associate Professor, Department of Art and Design
1991–97 Assistant Professor
1990–91 Visiting Assistant Professor

GRANTS AND FELLOWSHIPS

2018 Guggenheim Fellowship, John Simon Guggenheim Foundation
2018-19 Samuel H. Kress Senior Fellowship, Center for Advanced Study in the Visual Arts,
National Gallery, Washington DC
Fall 2012 Clark Fellowship, Sterling and Francine Clark Art Institute, Williamstown
Massachusetts
2007–08 Dissertation Seminar Grant, Andrew W. Mellon Foundation
Spring 2007 Associate Professor Completion Leave, Emory College
2006 Grant in Aid of Publication, Samuel H. Kress Foundation
2006 Research Grant, University Research Committee, Emory University

2006	Dissertation Seminar Grant, Andrew W. Mellon Foundation
2003–04	Samuel H. Kress Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington
2004-05	Grant in Aid of Colloquium Participation, Folger Research Institute
2002-2003	Quadrangle Research Fund Grant for Research Teams (as principal), Graduate School of Arts and Sciences, Emory University
2000-01	Research Grant, University Research Committee, Emory University
2000-01	Massee-Martin/NEH Teaching Consultation Pairs Grant, Emory College
1998-99	Course Development Grant for Languages Across the Curriculum (with S. McPhee), Center for Teaching and Curriculum, Emory University
1994-97	Research Program Grant, Social Science and Humanities Research Council of Canada
1993-94	Support for the Advancement of Scholarship, Endowment Fund for the Future, University of Alberta
1992	Post-Doctoral Fellowship in the History of Art and the Humanities, J. Paul Getty Foundation
1990-91	Dissertation Fellowship, Samuel H. Kress Foundation
1989-90	Departmental Samuel H. Kress Fellowship, Department of the History of Art, Johns Hopkins University
1988-89	Pre-Doctoral Fellowship in the History of Art, Samuel H. Kress Foundation
1987-88	Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada
1987	Residential Fellowship, Charles S. Singleton Center for Italian Studies, Johns Hopkins University, Villa Spelman, Florence, Italy
1986-87	Departmental Samuel H. Kress Fellowship, Department of the History of Art, Johns Hopkins University
1984-86	Departmental Fellowship, Department of the History of Art, Johns Hopkins University
1984-84	Social Sciences and Humanities Research Council of Canada Special MA Fellowship (declined)

HONORS AND DISTINCTIONS

2004-07	Winship Distinguished Research Professor in the Humanities, Emory College
2003	Phi Beta Kappa Student Mentor
2002	Nominated for the Crystal Apple Teaching Award in Graduate Teaching
1984	Graduate Prize Fellowship for Renaissance Studies, Victoria College, University of Toronto, 1984
1984	Faculty Scholar, University of Toronto, 1984

MAJOR WORKS IN PROGRESS

Book Manuscripts:

- *Pisanello's Parerga: Imitative Practice and Pictorial Invention in Fifteenth-Century Italy*, full manuscript submitted for peer review 8/18/2022
- *Simone's Hand and the Recurrent Origins of Vernacular Style*

PUBLICATIONS

Books:

- 2008 *The Commonwealth of Nature: Art and Poetic Community in the Age of Dante*
(Pennsylvania State University Press)
- 1998 *The Game of Courting and the Art of the Commune of San Gimignano, 1290-1320*
(Princeton: Princeton University Press)

Chapters in Books:

- 2021 “Eternal Ink: Francesco Petrarca and Giorgio Vasari on Simone Martini,” in
Petrarch’s Legacies, eds. Ernesto Livorni and Jelena Todorovic (Tempe: Arizona
Center for Medieval and Renaissance Studies), 125-147
- “‘The Sienese Goldsmith and the Buried Secrets of Florentine *Disegno*,” in *Quid est
secretum?: On the Visual Representation of Mystery and Secrecy in Early Modern
Europe, 1500-1700*, eds. Walter Melion, Ralph Dekoninck, and Agnès Guiderdoni
(Leiden: Brill), 287-315
- 2018 “Painting Venus and the Poetic Tradition of the Early Renaissance,” in *The
Renaissance Nude, 1400-1550*, exh. cat., eds. Thomas Kren, Jill Burke, and Stephen
J. Campbell (Los Angeles: J. Paul Getty Museum), 117-130
- 2015 “Personification, Framework and Pisanello’s Poetics,” in *Personification and the
Embodiment of Meaning*, eds. Bart Ramakers and Walter Melion, *Intersections*
(Leiden: Brill), 143-161
- “Grace in the Making: Carlo Crivelli and the Techniques of Devotion,” in *Ornament
and Illusion: Carlo Crivelli of Venice*, ed. Stephen J. Campbell, exh. cat. (Boston:
Isabella Stewart Gardner Museum; London: Paul Holberton Publishing, 2015), 38-
55
- “Vasari in Practice or How to Build a Tomb and Make it Work,” in *Remembering
the Middle Ages in Early Modern Italy*, eds. Lorenzo Pericolo and Jessica
Richardson (Turnhout: Brepols), 43-65
- 2014 “The Portrait as Frame and Mirror,” in *Early Modern Faces*, catalogue of the
exhibition held at the Newcomb Gallery, Tulane University, March 27–June 29
2014, ed. Anne Dunlop (New Orleans: Newcomb Art Gallery 2014)
- 2012 “Poetic Genealogies and the Weight of Style: Boccaccio and the Early Italian
Painters,” in *Gifts in Return: Essays in Honor of Charles Dempsey*, ed. Melinda
Schlitt (Toronto: Centre for Renaissance and Reformation Studies), 41-68

- 2011 “Petrarch’s Italy, Sovereign Poetry and the Hand of Simone Martini,” in *The Transformation of Vernacular Expression in Early Modern Arts and Scholarship*, eds. Joost Keizer, Todd Richardson, Sophie van Romburgh (Leiden: Brill), 27-57
- 2009 “Simone Martini, Petrarch and the Vernacular Poetics of Early Renaissance Art,” in *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, ed. Elizabeth Cropper, Papers from the Symposium organized for the 25th Anniversary of the Center for Advanced Study in the Visual Arts (Washington: National Gallery of Art), 207-221
- 2005 “Pier Maria Rossi’s Treasure: Love, Knowledge and the Invention of the Source in the Camera d’Oro at Torrechiara,” in *Emilia e Marche nel Rinascimento: L’Identità Visiva della ‘Periferia’*, ed. Giancarla Periti (Bergamo: Bolis), 63-83
- “‘Symoni nostro senensi nuper iocundissima.’ The Court Artist: Heart, Mind, and Hand,” in *Artists at Court: Image Making and Identity 1300-1550*, edited by Stephen Campbell Fenway Court (Boston: Isabella Stewart Gardner Museum with University of Chicago Press), 35-45, 204-06
- Entries for “Lippo Memmi,” “Bartolo di Fredi,” Barna da Siena, and “Andrea (di Cione) Orcagna,” in *Medieval Italy: An Encyclopedia*, edited by Christopher Kleinhenz (New York: Routledge), vol. 1: 98-99, vol. 2: 704, 796-8

Online Articles:

- 2013 “Portraiture,” in *Oxford Bibliographies Online: Renaissance and Reformation*, ed. Margaret King, <http://www.oxfordbibliographies.com/obo/page/renaissance-and-reformation>

Articles in Journals:

- 2019 “Natural History as Model: Pliny’s Parerga and the Pictorial Arts of Fifteenth-Century Italy,” *I Tatti Studies in the Italian Renaissance*, special issue: *Future of the Field/Fields of the Future*, 2019.
- 2001 “The City’s New Clothes: Ambrogio Lorenzetti and the Poetry of Peace,” *Art Bulletin* 53: 240-258
- 1998 “The Lady in the Council Chamber: Diplomacy and Poetry in Simone Martini’s *Maestà*,” *Word & Image* 14: 371-386
- 1995 “Courting, Harlotry, and the Art of Gothic Ivory Carving,” *Gesta* 34: 11-19

Book Reviews:

- 2017 Review of *Politik der Evidenz: Öffentliche Bilder als Bilder der Öffentlichkeit im Trecento* by Klaus Krüger (Göttingen: Wallstein Verlag, 2015), in *Zeitschrift für Kunstgeschichte* 80: 156-59

- 1998 Review of *Painting the Heavens: Art and Science in the Age of Galileo* by Eileen Reeves (Princeton: Princeton University Press, 1997), in *Renaissance and Reformation* 22: 77-79
- 1996 Review of *The Renovation of Paintings in Tuscany, 1250-1500*, by Cathleen Hoeniger (New York: Cambridge University Press, 1995),” *Revue d’art canadienne/Canadian Art Review* 23: 93-96

PAPERS AND CONFERENCES

Invited Papers:

- 2019 “Reading Cennini/Making a Painting” (paper) and “Bounded Objects and Infinite Invention” (presentation), graduate student colloquium, Johns Hopkins University, January 2019
- “The Sienese Goldsmith and the Secrets of Florentine Painting,” for the colloquium “*Quid est secretum?*: On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500-1700,” Emory University, March 2018
- 2017 “Pisanello, Adrian Stokes and the Image of the Threshold (lecture),” and “Pisanello and the Archaeology of a Name (seminar paper),” for the Medieval and Early Modern Colloquium, University of Michigan at Anne Arbor, October 2017
- 2016 “Running for the Green and Facing Porta Sole: Dante and the Ritual Frameworks of Adventus,” for the Annual Conference of the Dante Society of America, Brown University, April 2016
- “Drawing the Ordinary, Painting the Extraordinary: Imitative Practice and Pictorial Invention in Fifteenth-Century Italy,” Plenary Lecture for the North Carolina Colloquium in Medieval and Early Modern Studies 2016: Representations of the Ordinary in the Medieval and Early Modern Periods, Duke University, February 2016
- 2014 “Pisanello’s Parerga: Knowledge and Invention in the Fifteenth Century,” and “Genetic Intelligibility, Imitative Practice and the Archaeology of a Name,” Berkeley University, October 2014
- “Portraiture as Medium and Method,” Tulane University, New Orleans, April 2014
- 2013 “‘Scio quid facio’: Imitative Practice, Knowledge and Society in the Early Renaissance,” for the Colloquium Series, “Renaissance Societies,” University of Indiana, Bloomington, October 2013
- 2013 “Remembered in Ink: Francesco Petrarca and Giorgio Vasari on Simone Martini,” for the Symposium, “Petraarch’s Legacies,” Department of French and Italian, University of Wisconsin, Madison, April 2013

- 2012 “Pisanello’s Parerga: Painting and the Invention of Knowledge in the Fifteenth Century,” Sterling and Francine Clark Art Institute, Williamstown Massachusetts, November 2012
- “Painted Chambers and the Work of Imagination,” University degli Studi di Trento, Trent, March 2012
- 2009 “Boccaccio on Painting, Poetic Judgment and the Complaisance of Wisemen,” for the conference “Kunstgeschichten und Kunstgespräch: Parlare dell’arte nel Trecento,” organized by the Kunsthistorisches Institut, Florence, May 2009
- 2007 “Municipal or Curial?: Vernacular Poetics and Simone Martini’s *Maestà*,” for the conference “Presenza del Passato: *Political Ideas* e modelli culturali nella storia e nell’art senese,” organized by the Consiglio Nazionale delle Ricerche (Roma), Siena, May 2007
- “Poetic Genealogies and the Weight of Style in Early Renaissance Art,” for the symposium “Renaissance Scholarship and the Cultural Life of Images: A Symposium in Honor of Charles Dempsey,” Baltimore: Baltimore Museum of Art, April 2007
- “Style and Judgment: Boccaccio and the Early Italian Painters,” for the Medieval/Renaissance Colloquium, New Haven, Yale University, January 2007
- 2006 Respondent for the colloquium “Ut Pictura Meditatio: The Meditative Image in Northern Art (The Lovis Corinth Colloquium),” Art History Department, Emory University, October 2006
- “Mythmaking and the Origins of Urban Nobility,” for the symposium “Giovanni Boccaccio and Fourteenth-Century Italian Culture: Tradition and Innovation,” University of Wisconsin, Madison, April, 2006
- 2005 “Nature’s Workshop, Venus’ Legacy and the Poetics of Early Renaissance Art,” for the symposium “Dialogues in Art History,” on the occasion of the 25th Anniversary of the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C., April 2005
- “Allegory, Biography and the Hand of Simone Martini,” for the Renaissance Research Forum, Courtauld Institute, London, March 2005
- 2002 “A Mirror of Friendship: The Representation of Nature’s Commonwealth in Brunetto Latini’s *Tesoretto*,” at the Charles S. Singleton Center for Italian Studies, Villa Spelman, Johns Hopkins University, Florence, Italy, June 2002

“Pier Maria’s Treasure: Love, Knowledge and the Invention of the Source in the Camera d’Oro at Torrechiara,” at the Università degli Studi, Macerata, Italy, June 2002

“Simone Martini and the Court of Avignon,” for the conference, “The Renaissance Court Artist,” Isabella Stewart Gardner Museum, Boston, March 2002

Contributed Papers, Responses, Session Organization:

2021 “Response,” to the session, “CAA-Getty Global Conversations III: Disruptive Pedagogies and the Legacies of Imperialism and Nationalism,” College Art Associate Annual Meeting, February 2021.

“Dante and the Physical Arts: World-Building Inside and Outside the Commedia,” in the Dante and the Visual Arts, organized by Aileen Feng, Annual Meeting of the Renaissance Society of America, March 2021.

2017 “Stone-Struck Painters and the Gothic Within Adrian Stokes’ Quattrocento,” for the session, “The Gothic Present and Renaissance Art II,” organized by C. Jean Campbell and Anne Dunlop, Annual Meeting of the Renaissance Society of America, Chicago 2017

2015 “Grace in the Making: Carlo Crivelli and the Techniques of Devotion,” for the session “Carlo Crivelli and the Adriatic Renaissance II, organized by Stephen J. Campbell, Annual Meeting of the Renaissance Society of America, Berlin, March 2015

2015 Panelist for the session “Field Work: Object and Site, the Field of Art History and its Work (Mellon Research Initiative), organized by Patricia L. Rubin, Annual Meeting of the College Art Association, New York, February 2015

2014 “Late Medieval, Early Modern and Vasari’s First Age,” for the session “Period Anxiety,” organized by Frances Gage and Eva Struhel for the Annual Meeting of the College Art Association, Chicago, February 2014

“Personification, Framework and Pisanello’s Poetics,” for the session, “Personification,” organized by Bart Ramakers and Walter Melion for the Annual Meeting of the Renaissance Society of America,” New York, March 2014

2013 “Storytelling and the Visual Arts between Boncompagno and Boccaccio,” for the Conference “Boccaccio 700,” Center for Medieval and Renaissance Studies, Binghamton University (SUNY), April 2013

2012 “Memorial Practice and the Matter of Life and Death in Vasari’s First Age,” for the session, “Remembering the Middle Ages in Early Modern Italy,” organized by Lorenzo Pericolo and Jessica Richardson, for the Annual Meeting of the Renaissance Society of America, March 2012

- 2011 “Artistic Agency and the Early Renaissance,” an international colloquium convened with Anne Dunlop at The Sterling and Francine Clark Art Institute, Williamstown, MA, September 23-24, 2011
- “Eternal Ink and the Remembrance of Tuscan Style in Vasari’s Life of Simone Martini,” for the session “Vasari at the 500-Year Mark IV: The Lives and its Sources,” organized by Patricia Reilly and Marco Ruffini, for the Annual Meeting of the Renaissance Society of America, Montreal, March 2011
- “Working Knowledge: Ownership and the Representation of Inventive Capacity in Early Renaissance Art,” for the session “Intellectual Property in the Visual Arts, Antiquity through Early Modern,” organized by Beth Holman, for the Annual Meeting of the College Art Association, February 2011
- 2008 “Imitation, Genetic Intelligibility, and the Legacy of Otto Pächt,” for the session, “Pictures to Think With: Paradigms of Renaissance Art History,” organized by Rebecca Zorach and Anne Dunlop, for the Annual Meeting of the Renaissance Society of America, Chicago, March 2008
- 2006 “Pisanello, Saint George and the Archaeology of Names,” for the session “Nomina sunt consequentia rerum,” at the Annual Meeting of the Renaissance Society of America, San Francisco, March 2006
- 2005 “Petrarch’s Italy, Sovereign Poetry and Simone’s Hand,” for the colloquium “Rethinking Word and Image,” convened by Leonard Barkan and Nigel Smith, Folger Research Institute, Washington, December 2005
- 2004 “Reflexivity, Material and the Making of the New Artist: Simone Martini and Francesco Petrarca,” for the conference “Petrarch and the Arts,” Johns Hopkins University, Baltimore Museum of Art and Peabody Conservatory, Baltimore, October 2004
- “By Simone’s Hand: Inscription and Naming in the Art of Simone Martini,” at the Johns Hopkins University, Baltimore, April 2004
- “The Patron as Author: Pier Maria’s Golden Chamber at Torrechiara,” for the session “The Role of the *Auctor* in Italian Renaissance Painting” (which I also co-organized), at the Annual Meeting of the Renaissance Society of America, New York, March 2004
- 2003 “By Simone’s Hand: Inscription and Naming in the Art of Simone Martini” at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, December 2003

- Co-organizer and respondent for the conference “Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe (The Lovis Corinth Research Symposium),” Emory University, April 2003
- 2002 “Shared Secrets and Pictorial Correspondence in the Laurenziana Manuscript of Brunetto Latini’s *Tesoretto*,” at the Symposium on Early Italian Art, University of Georgia, Athens, November 2002
- Co-organizer of the session “Life, Work, and the Role of Biography in Contemporary Art-Historical Writing,” for the Annual Meeting of the College Art Association, Philadelphia, February 2002
- 2000 “Counterfeit Nymphs: The Poetry of Peace in Ambrogio Lorenzetti’s Ideal Cityscape and Boccaccio’s *Ninfale Fiesolano*,” for the Annual Conference of the Renaissance Society of America, Florence, Italy, March 2000
- 1999 “The Problem of Reconstituting the Historical Object,” for the Medieval Studies Roundtable, Emory University, February 1999
- 1998 “Remembering the City in Early Italian Art,” for the conference “Art and the Spectator in Early Italian Art,” Georgia Museum of Art, University of Georgia, Athens, September 1998
- 1996 “Sacred Ritual and Civic Space: The Use of Lippo Memmi’s *Maestà*,” in the session “Art and the City in Medieval and Early Modern Europe,” Universities Art Association of Canada, Montreal, November 1996
- “Private Spaces, Public Palaces and the Construction of Identity in the Art of the Early Tuscan Communes,” in the session “Civic Patronage in Renaissance Italy, 1300-1600,” for the Annual Meeting of the College Art Association, Boston, February 1996
- 1995 “The City’s New Clothes: Masquerade and the Theme of Renewal in Ambrogio Lorenzetti’s Ideal Cityscape,” for the the session “Italian Art, 1000-1400,” at the Annual Meeting of the Universities Art Association of Canada, Guelph, November 1995
- 1994 “The Lady in the Council Chamber: The *Maestà* as a Civic Image,” at the Canadian Conference of Medieval Art Historians, Victoria, March 1994
- 1993 “Courting, Harlotry, and the Art of Gothic Ivory Carving,” for the session, “The History of Medieval Art without Art?” at the Annual Meeting of the College Art Association, Seattle, February 1993

- 1992 “Courtly Self-Consciousness and the Theme of the Prodigal Son in the Art of the Late Middle Ages,” at the Canadian Conference of Medieval Art Historians, Toronto, March 1992
- 1991 “Love and the Image of the Ideal State in Fourteenth-Century Tuscany,” at the Annual Meeting of the Universities Art Association of Canada, Kingston, November 1991
- 1989 “Art in the Communal Court: San Gimignano,” for the Medieval Club, University of Illinois, Urbana-Champaign, November 1989
- 1987 “The Decoration of the ‘Camera del Podestà’ in San Gimignano’s Palazzo Comunale,” at the Charles S. Singleton Center for Italian Studies, Villa Spelman, Johns Hopkins University, Florence, May 1987

TEACHING

Freshman Seminars:

- Decoration and Description: Art and Craft in the Age of Rubens (Emory)
- Love, Death and Image-Making (Emory)
- Making Art (Emory)

General Surveys:

- Art and Architecture from Prehistory to the Renaissance (Emory w/faculty)
- Introduction to the History of Western Art II: 14th-20th Century (U. of Alberta)

Field Surveys:

- Art in Renaissance Europe (Emory)
- Early Renaissance Art and Architecture (Emory)
- High Renaissance Art and Architecture (Emory)
- Italian Renaissance Art and Architecture (Emory, U. of Alberta)
- 17th-Century European Art and Architecture (U. of Alberta)

Advanced-level Lecture Courses:

- Art in the Age of Michelangelo (Emory)
- Art and the City in the Age of Dante (Emory)

Seminars (senior undergraduate and graduate):

- Virtues and Vices in the Art of Pre-Modern Europe (Emory w/ Elizabeth Pastan)
- Books of the Art from Theophilus to Vasari (Emory)
- Pictures to Think With: On Meaning and Renaissance Art (Emory)
- Love, Death, and Image-Making (Emory)
- Methods and the Discipline of Art History (Emory)
- Drawing and Transfer in Late Medieval and Early Modern Europe (Emory)
- Imagining the Virgin (Emory)
- Painted Chambers (Emory)
- Art, Nature, Renaissance (Emory)
- History, Poetry, Ritual and the Art of the Early Renaissance (Emory, U. of Alberta)

- What's in a Life? Artists' Biographies in Early Modern Europe (Emory)
- Portraiture and Biography in the Italian Renaissance (Emory)
- The "Classical" Tradition and Renaissance Art (U. of Alberta)
- The Age of Caravaggio and the Carracci (U. of Alberta)

PROFESSIONAL SERVICE

Advisory Boards:

- National Committee for the History of Art (current)
- *Dante Studies*, Dante Society of America (current)
- Center for Advanced Study in the Visual Arts, National Gallery, Washington, DC, 2008–2011

Manuscript referee for:

- *Mitteilungen des Kunsthistorisches Institutes in Florenz*
- *I Tatti Studies in the Italian Renaissance*
- *Source*
- Yale University Press, London
- Pennsylvania State University Press
- University of Chicago Press
- *Art Bulletin*
- *Art History*
- *Medieval and Early Modern Studies*
- *Gesta*
- *Studies in Iconography*
- *Zeitschrift für Kunstgeschichte*

Research grant referee for:

- American Academy in Berlin
- American Council of Learned Societies
- Social Sciences and Humanities Research Council of Canada

Tenure/promotion referee for:

- Berkeley University
- University of Chicago
- University of Michigan
- Boston University
- Stanford University
- American University
- Tulane University
- Yale University
- Parsons
- University of Toronto
- University of Victoria

External consultant for:

- Internal Review of the Department of Art, Queen's University, Kingston, Canada, 1999

COMMUNITY OUTREACH

- Presentation on behalf of the Center for Advanced Study in the Visual Arts for Behind the Scenes at the National Gallery, National Gallery of Art, Washington, May 2004
- Participant in the roundtable convened by the Samuel H. Kress Foundation to discuss the use of works from the Kress collection in the Southeast, High Museum of Art, Atlanta, December 1998
- Lecturer for Super Saturday (Faculty Showcase), University of Alberta, Edmonton, October 1996
- Lecturer for the Medieval Workshop on Sacred and Profane Love, University of Victoria, Victoria, February 1996
- Lecturer for the Edmonton Art Gallery, Edmonton, October 1994